This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

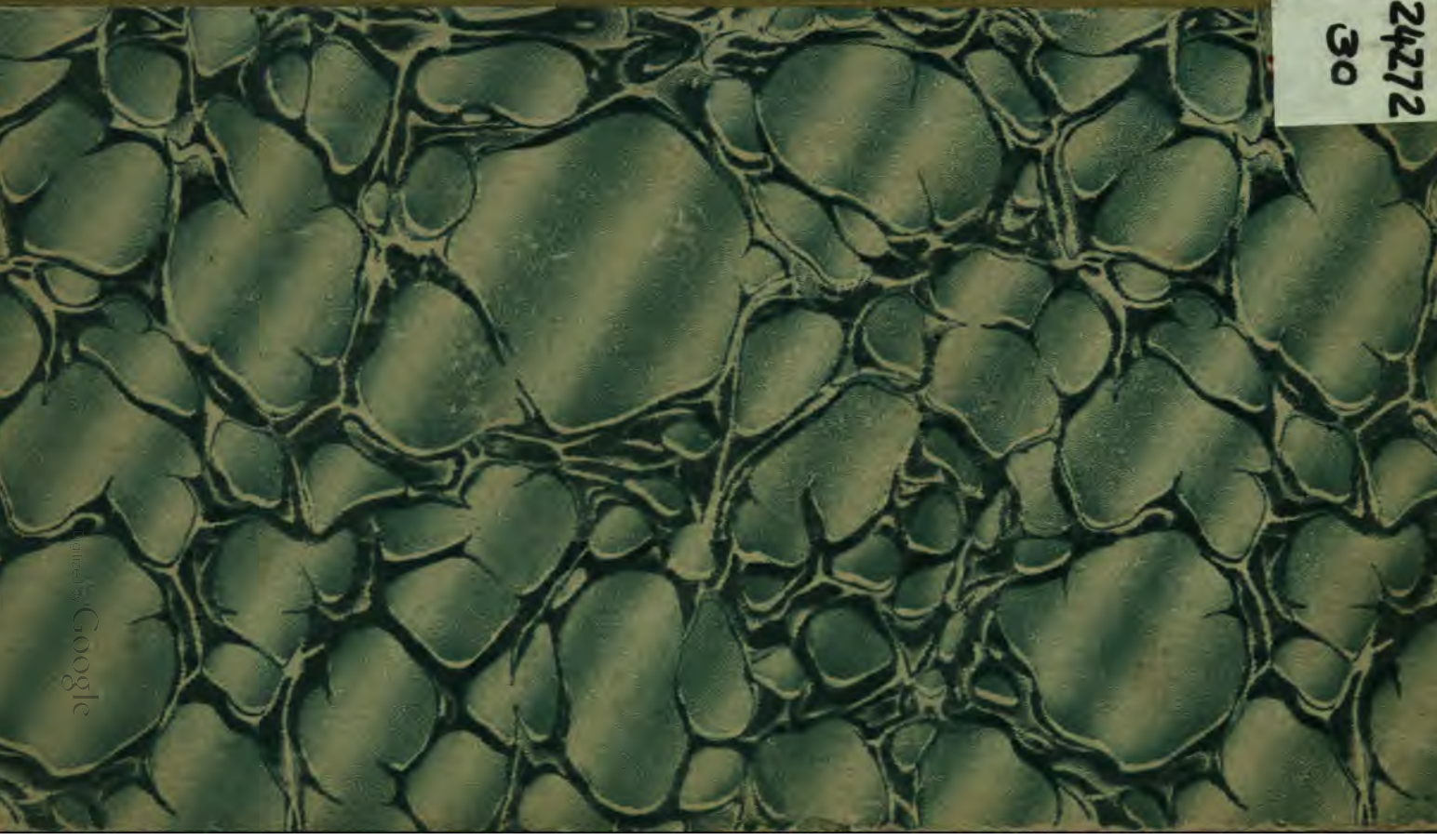
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Sommerville · Talismans · 1889

24272
30

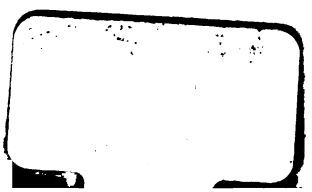


Digitized by Google

24272.30

HARVARD COLLEGE
LIBRARY

GIFT OF THE
GRADUATE SCHOOL
OF EDUCATION



Digitized by Google

Digitized by Google

Digitized by Google

UNIVERSITY of
Department of Archaeology

Digitized by Google

# University of Pennsylvania,

DEPARTMENT OF ARCHÆOLOGY AND PALEONTOLOGY.

---

# MANUAL

DESCRIPTIVE OF A COLLECTION OF TALISMANS ENGRAVED ON STONES AND METALS OF VARIOUS COUNTRIES AND EPOCHS, ILLUSTRATIVE OF WHAT MAN HAS WORN FOR HIS PROTECTION FROM ACCIDENT AND DISEASE; ALSO, ANCIENT GEMS, BABYLONIAN CYLINDERS, PERSIAN SEALS, ETC.:

BEING PART OF THE IMPORTANT GLYPTIC COLLECTION OF

## MAXWELL SOMMERVILLE,

VICE-PRESIDENT OF THE MUSEUM.

LOANED ON THE OCCASION OF THE VISIT OF

THE PAN-AMERICAN CONGRESS,
THE NATIONAL ACADEMY OF SCIENCES,
THE COLLEGE ASSOCIATION OF THE MIDDLE STATES AND MARYLAND,
THE FOLK-LORE SOCIETY OF AMERICA,
THE SCHOOL-MASTERS' ASSOCIATION.

---

PHILADELPHIA:
NOVEMBER, 1889.

Digitized by Google

24272.30

HARVARD COLLEGE LIBRARY
GIFT OF THE
GRADUATE SCHOOL OF EDUCATION
FEB 10 1920

SHERMAN & CO., PRINTERS,
PHILADELPHIA.

Digitized by Google

This Loan Collection was kindly prepared by Mr. Sommerville in response to the following letter:

UNIVERSITY OF PENNSYLVANIA.

MAXWELL SOMMERVILLE, ESQ.,

Dear Sir:—Learning of your return to America with additional collections in the line of the magnificent museum you have formed, I hasten to extend to you a cordial invitation, on behalf of the University of Pennsylvania, to permit a loan exhibition of these specimens during the ensuing month of November, when

THE PAN-AMERICAN CONGRESS,

THE NATIONAL ACADEMY OF SCIENCES,

THE FOLK-LORE SOCIETY,

THE COLLEGE ASSOCIATION OF THE MIDDLE STATES AND MARYLAND,

THE SCHOOL-MASTERS' ASSOCIATION,

will meet at the University.

Yours respectfully,

WILLIAM PEPPER,

October 23, 1889. Provost.

Digitized by Google

UNIVERSITY OF PENNSYLVANIA,
Nov. 12th, 1889.

The Talismanic addition to the Glyptic Collection of Mr. Maxwell Sommerville has been necessarily arranged in a very short time.

The following is intended to give a general description of the objects displayed.

The author hopes at his leisure to prepare a more complete catalogue raisonné.

WILLIAM PEPPER.

Digitized by Google

UNIVERSITY OF PENNSYLVANIA,
DEPARTMENT OF ARCHÆOLOGY AND PALEONTOLOGY.

## AUTHOR'S NOTE.

The subject of Glyptology is at last meeting with so much appreciation among learned men in our land that in all probability its consideration will soon form one feature in the list of sciences which should be taught to those seeking a finished education.

Whilst making the classified collection now on loan at the Metropolitan Museum of Art, New York, I have been led from one branch and epoch to another until all phases of the art have been represented. The part of that collection now on view at the University of Pennsylvania represents the ethnological branch of my subject. These Talismans or Amulets have been worn on the bodies of peoples of many countries and epochs, in earnest confidence with superstitious belief in their efficacy.

I find them, therefore, to be more interesting on account of their ethnological relation, than those gems which were engraved and worn simply in view of their ornamentation.

The work of one who has industriously followed the

Digitized by Google

excavations of Southern Europe, Egypt and Asia Minor, sought and found antique treasures in many strange countries, would, in a measure, be incomplete without the aid of earnest, capable scholars in fully deciphering the mass of inscriptions which there present themselves.

In this sense I acknowledge gratefully the assistance of Dr. Herman V. Hilprecht, Professor of Assyrian, in the University of Pennsylvania, in the examination and classification of Ancient Babylonian Cylinders.

To Dr. Morris Jastrow, Jr., Professor of Arabic and Rabbinical Literature, in the University of Pennsylvania, I am greatly indebted for the zealous manner in which he has, with scholarly ability, applied himself to the more perfect explanation and rendering of the Arab inscriptions on the Persian, Arab and India Talismans of this part of my collection.

MAXWELL SOMMERVILLE.

29th NOVEMBER, 1889.

Digitized by Google

UNIVERSITY OF PENNSYLVANIA,

Philadelphia, November 23d, 1889.

An opportunity has been afforded me of seeing an advance copy of Mr. Maxwell Sommerville's work,

"ENGRAVED GEMS. THEIR HISTORY AND AN ELABORATE VIEW OF THEIR PLACE IN ART,"

which is now about to be issued in Philadelphia.

The voluminous book of seven hundred and eighty-three pages is printed on beautiful paper of superior quality, tone and color. One hundred original drawings by the author illustrate his skilful description of the source and history of Engraved Gems, and add to the interesting and instructive account of the author's travels in the pursuit of his antique treasures.

Over five hundred fac similes of the gems form a welcome addition to the Catalogue Raisonné, which is remarkable for its terse and compact form.

The text and illustrations, as well as the binding, are of the finest mechanical execution.

The whole handsome volume is a proof of the enthusiasm and zeal of its author, and bears witness to the taste and talent of one who has devoted his life to art for art's sake, and has made glyptology a study of affectionate interest.

H. V. HILPRECHT.

Digitized by Google

Digitized by Google

# SOMMERVILLE TALISMANS.

## PERSIAN HOUSEHOLD TALISMANS.

1497. Turquoise—A talisman, a bird with Persian inscription.

1498. Turquoise—A talisman, richly inscribed, remarkable in size and beauty; extreme length, 86 millimetres; extreme width, 57 millimetres.

1499. Turquoise—A talisman, with peculiar head-dress.

1500. Turquoise—A talisman, a sheep with good gilded Persian inscription.

## PERSIAN TALISMANS.

1501. Jade—Very elaborate Persian talisman with a square of mystic numbers, which rendered in our numerals read thus:

| | | | |
|---|---|---|---|
| *1279* | *1283* | *1280* | *1272* |
| *1285* | *1273* | *1278* | *1284* |
| *1274* | *1288* | *1281* | *1277* |
| *1282* | *1286* | *1270* | *1287* |

Surrounded on three sides of this square are talismanic inscriptions. They are religious. Reverse, a beautiful inscription of a long verse from the Koran.

1502. Jade—Persian talisman, oblong in form. A prayer. Beautifully engraved. Begins with an invocation of divine



Digitized by Google

grace on behalf of the Prophet Mahomet and the covenant, and the heavens, and the climates (climates in the sense of territories), etc., etc. The manner in which these inscriptions are abbreviated, to get them on the limited space of the stone, will account for the difficulty of always entirely deciphering them.

1503. Jade—Talisman. The flat pocket tablet of a physician.

1504. Brown Hematite—Also a physician's pocket talisman.

1505. A composite talisman—Back and frame in jade, ornamented with six stones of brilliant colors. In the centre a pale sard, engraved in very beautiful characters condensed into the small space afforded by the size of the stone, with a quotation from Sura XVIII., 37, Mashallah (literally, "What God wishes"). "There is no strength but in Allah." "If thou lookest at me, I am less than thee in fortune and offspring."

On the margin the entire first Sura, called the "fatihat," *i.e.*, the opening Sura, which is used on all possible occasions and with which every religious ceremony begins. Date, 1069.

1506. Jade—Persian talisman. Oblong. This talisman appears to commence with a disguised form of the divine name, *Eloki* for *Eloah*. Then follows a number of Hebrew words, interspersed with mystic combinations of letters of the Hebrew alphabet, which here, however, signify numbers. The last two lines a prayer. "(God) He who guards Rebecca, the daughter of Huri, and her child Anam."

1507. Translucent antique paste—Imitation of sapphire. Cufic inscription, with cabalistic combination of numbers.

1508. A remarkably large and elaborately-engraved jade Persian talisman. Uncommonly beautiful execution. In the centre a tablet, containing mystic numbers combined with Arabic initials, surrounded by a long extract from the Koran. The CX.–CXII.–CXIII.–CXIV. Suras and quotation from Sura XIII., 14, and an invocation, with the name of Ali repeated three times.

1509. Oblong jade Persian talisman, with brilliant red stone in

Digitized by Google

the centre, with an extract from the Koran, viz., Sura LXVIII., 51, "And the infidels indeed came near tripping thee up with their looks; when they hear the reminder and say 'Surely he is mad.' But this is a reminder only for the worlds." According to Mahometan belief, there are several worlds. As the reference is to enemies of the Prophet this verse was considered appropriate for protection against antagonists.

1510. Jade—Persian talisman, with an interesting inscription artistically executed, in which the letters and words are interwoven as in a monogram; containing the usual praises of Allah, as, "He than whom there is none higher."

1511. Sard—Persian talisman.

1512. Sard—A Persian Seal Talisman. Contains on five lines some of the mystic combinations of letters of the Arabic alphabet with which certain Suras of the Koran begin. The letters in transliteration are as follows:

A. L. M. indicating the II., III., XXIX., XXX., XXXI. and XXXII. Suras.
A. L. M. S. for the VII. Sura.
K. H. J. 'A. S. for the XIX. Sura.
T. H. for the XX. Sura.
T. S. for the XXVII. Sura.
T. S. M. for the XXVI. and XXVIII. Sura.
J. S. for the XXXVI. Sura.
S. for the XXXVIII. Sura.
$\left.\begin{matrix}\text{H. M.}\\ \text{'A. S. K.}\end{matrix}\right\}$ for the XLII. Sura.
K. for the L. Sura.
N. for the LXVIII. Sura.

Thus on the limited space on the stone the owner of this talisman was in possession of a great amount of amuletic power.

1513. A polished rock crystal in silver mounting—Though found among Persian objects, I believe this to be Mediæval French.

Digitized by Google

1514. Dark-green Jade—A Persian archer's ring.

1515. Jade—A Persian talismanic ring.

1516. Sard—Persian talismanic ring, with Cufic inscription.

1517. Rock crystal in iron *brêlogue*—Inscription Cufic on both sides of remarkable execution. The inscription has not yet been fully deciphered, the characters being very minute and indistinct, though the phrase "There is one God," can plainly be seen, and probably a quotation from the Koran follows.

1518. Rude stone Persian amulet—Ornamentation nearly obliterated by time.

1519. Rude Persian stone amulet in the form of an animal—The indentations engraved on the back represent constellations.

1520. Rude Persian stone amulet, with two animals—Intaglio almost obliterated.

1521. Persian stone amulet in the form of a frog.

1522. Rude Persian pebble amulet, with curious ornamentation.

1523. Round Persian stone amulet, with two grotesque animals. (Ibex.)

1524. Round Persian pebble amulet, with two animals, resembling those of No. 1520.

1525. Lapis lazuli—A curious Persian amulet, forming an animal when placed in different positions.

1526. Persian scarabeoid.

1527. Persian stone amulet—A moufflon. Under side engraved with two indentations, intended for drops of blood. It was the custom that two friends in separating for a long time should each contribute a drop of his blood for the talisman of the other.

1528. Hematite—Persian amulet—Figure of an animal.

1529. Round Persian amulet.

1530. Persian bronze astragalus.

Digitized by Google

1531. Antique paste or glass—Persian astragalus; dark blue.

1532. Antique paste or glass—Persian astragalus; pink.

1533. Serpentine—Oval Persian talisman. Rudely delineated. Ibex with young.

1534. Persian amulet representing a pig.

## PERSIAN SILVER TALISMANS—INSCRIPTIONS IN PERSIAN AND HEBREW.

1535. Silver—Persian talisman. Oblong. Engraved on both sides, with black silk arm band. Obverse, in the centre the figure of a deity with seventeen faces; the body, arms and legs covered with inscriptions; right and left of figure, and in each corner, in all eight, of the usual cabalistic squares, with mystic numbers; around the entire border Mussulman prayers.

Reverse, a table containing 256 small squares, inscribed with Persian characters; around the entire border prayers to Allah.

1536. Silver—Persian talisman. Round. Inscription on the margin. Sura III., 12. "The love of desire of women and of offspring, and of treasures of gold and silver, and of beautiful horses, has been permitted for the good of man," followed by an invocation against the devil, viz., "I take refuge in Allah against the stony Devil, . . ." Within the second circle the above quotation is continued: "and the good things and the possessions. These are the advantages of life in this world, but with Allah there is also a good return" [sc. in the future world]. The second circle is completed by a third quotation from the Koran, which runs into the *crown* or centre of the talisman: "They will love them like unto the love of Allah, and those that believe are strongest in love for Allah." The inscription in the centre concludes with this invocation to Allah: "Oh merciful one, oh benevolent, oh recompenser, oh divine revelation, oh all merciful." Date, 1227.

1537. Silver—Persian talisman. Ornamental in form, with red

Digitized by Google

silk arm cord. A large portion of the field contains a representation of an animal whose body, limbs and tail are charged with inscriptions, surrounded in every direction by verses from Suras of the Koran.

1538. Silver—Persian folding talismanic ring, with Cufic inscriptions on both sides.

1539. Silver—Persian talisman. Oblong, with white wool arm cord. On the obverse, within a circle in the centre, a square tablet of mystic numbers, surrounded by religious inscription; above and below lines of mystic numbers; around the entire border verses from the Koran.

Reverse, within an ornamental circle in the centre, an inscription of a prayer. In the four corners without the circle, the usual inscribed names of the following angels: Ezraeel, or Israyl, the archangel who attracts the soul. Djebrail, or Jebrayl, the archangel who, as the messenger of God, daily brought to Mahomet the inspiration which enabled him (Mahomet) to write the Suras of the Koran. Ezrapheel, or Israfyl, the archangel long since appointed who, on the last day, will wake all the dead with the summons of his trumpet. Mikaeel, or Mikayl, the archangel who is charged with the giving of rain. Naturally, in oriental countries, he is much sought.

1540. Silver—Persian folding talismanic ring, with Cufic inscription on both sides.

1541. Silver—Persian arm talisman or bracelet, with red arm cord. Three stones; two yellow sard, and in the centre a dark red Sard, with inscription in Persian, each of the same signification. The power of the amulet is thus augmented by three repetitions of about the same prayer.

1542. Silver—Persian folding talismanic ring, with Cufic inscription on both sides.

1543. Silver—Persian talisman. Oblong, with pink silk arm cord. Very similar to No. 1539, with appeals to the same archangels.

1544. Silver—Persian talisman. Oblong, with yellow arm cord.

Digitized by Google

Curious inscriptions around the margin and in the central square, written in splendid Hebrew characters, but unless the words are disguised in some way, the inscription is not in Hebrew, but probably Persian written with Hebrew characters, a circumstance which would lend additional interest to this talisman.

1545. Silver—Persian talisman. Round, with maroon silk neck cord. Inscription in Hebrew characters, but not Hebrew. The inscription around the edge is a duplicate of the one on No. 1544, with some additions. The centre contains the name of the person in whose house the talisman was prepared, reading (in Hebrew) as follows: "For the name, *i.e.*, memory of Gandinah the daughter of Esther." There are added three Hebrew letters which are probably an abbreviation for "may his resting place be Eden," a wish expressed when speaking of the dead. Has been carried on the breast until the outer circle in some places is much worn away.

1546. Silver—Persian talisman. Oblong, with yellow arm cord. Inscription in Persian, written in Hebrew characters similar to No. 1544.

## PERSIAN BRONZE TALISMANS.

1547. Bronze—Persian talisman. Inscription of verses of the Koran artistically engraved on the face of an ancient Chinese mirror. Contains prayers and the customary invocations against evil spirits.

Reverse, an eight-pointed star, with other ornamentation.

1548. Bronze—Persian talisman. Obverse, in the centre a square tablet; sixteen Cufic characters, surrounded by Arab inscriptions. On the margin, quotation from the Koran, viz.: "Sura XXIV., 35 God's light is a lamp . . . whose oil would almost give light, e'en though no fire had touched it. Light upon light! Allah guides to his light whom he wishes, and Allah coins parables for men, and Allah knows everything." In the centre, mystic combinations, etc.

Digitized by Google

The reverse contains the various attributes of Allah, possibly all the ninety-nine names of Allah.

1549. Bronze—Persian talisman. Round. Contains in seven squares forming a star, quotations from the Koran, among others, Suras CXII., CXIII. and CXIV., which, because of their shortness, were favorites for talismanic inscriptions. The central piece is compounded of two quotations, the first half being taken from Sura VI., 59, reading: "There is no grain in the depth of the earth, there is no moisture and no dryness, but (it is revealed) in the clear book," which is followed by Sura II., 160: "They will love with like unto the love of God. Those that believe are strongest in love to God. Oh, that the wicked might take to heart when they see the punishment, that all power belongs to God and that he is strong in punishing." The two quotations, it will be seen, stand in no logical connection, and this bundling together of snatches from the sacred book of Islam is characteristic of talismanic inscriptions. On the margin are Suras CIX., CXII., and part of CXIII., which is continued in one of the centre squares. Engraved on the face of an ancient Chinese mirror, whose reverse is decorated with five fishes.

1550. Bronze—Persian talisman. Obverse, Cufic inscription. Reverse, cabalistic signs.

1551. Bronze—Persian talisman. Round. Cufic inscription on both sides. The first line on obverse reads: A fa la hem—Allah will pardon.

1552. Bronze—Persian talisman. Peculiarly formed. Inscription and representation of the sun. Cufic.

1553. Bronze—Small Persian talisman. Square. Obverse, Cufic inscription. Reverse, Cufic inscription, with numbers.

1554. Bronze—Small Persian talisman.

1555. Bronze—Double Persian talisman. Obverse, three monograms surrounded by prayers. The monograms read as follows:

1st. There is no God but Allah.

Digitized by Google

2d. Mahomet, the prophet of Allah.

3d. Ali, the lieutenant of Allah.

The mention of Ali shows the talisman to be Shiitic, *i.e.*, the Islamitic sect which believes in Ali as the legitimate and immediate successor of the prophet.

Reverse, two cabalistic tablets composed of small squares of mystic numbers surrounded by prayers. Also mystic combination of certain initial letters of some of the Suras.

1556. Bronze—Persian talisman. Round. Cufic inscription. Obverse, Cufic inscription and rude figure of a cat and scorpion.

Reverse, cabalistic Cufic inscription and two deities.

1557. Bronze—Persian talisman. Octagonal. Cufic inscription on both sides, with prayers. Very ancient.

1558. Bronze—Persian talisman. Round. Prayers on margin and mystic combinations of numbers on second circle. In the centre the name of Mahomet surrounded by some of his titles. The circumference pierced with three holes at regular intervals.

1559. Iron—Persian talisman, in the form of a small horseshoe. Ancient and very interesting. It is charged on both sides with Arabic inscriptions and numbers, to which is added some indescribable design. The reverse bears on top the following inscription:

*el-nâr* three times
*el-'adjl* " "

Then the two words combined, followed by mystic calculations on both sides, with *el-'adjl* again three times on left side, followed by *el-nâr* three times. This talisman was consulted in times of danger by placing it in hot embers, the answer being found on those characters which by the fire were rendered most prominent or distinct.

1560. Bronze—Persian talisman, round, engraved on the face of an ancient Chinese mirror. In the centre is a cabalistic square composed of sixteen sections within a circle, with



Digitized by Google

four talismanic maxims, one of which, for example, reads, "The great Koran revealed from Heaven!"—around the outer circle a prayer.

1561. Bronze—Persian talismanic ring. Centre inscription, "Allah alone is exalted!" The worn incisions above and below are apparently cabalistic numbers.

1562. Persian talismanic ring composed of three or four metals. On the face a tablet of inlaid sectional squares of gold, silver and bronze inscribed with cabalistic numbers. In the four corners were fragments of turquoise, but by accident since it came into my possession they have been lost.

1563. Bronze—Persian talismanic ring with a design of a bird.

1564. Bronze—Persian talismanic ring with pieces of gold set into the face. Inscription.

1565. Bronze—Persian talismanic ring engraved on the face with an insect with outspread wings, emblematic of the aspirations of the soul.

1566. Bronze—Persian talismanic ring. Inscription.
"God will pardon."

1567. Ancient Bronze—Persian talismanic ring, shank broken. Inscription Cufic with two cabalistic representations of planets represented by five points each.

1568. Iron—Persian talismanic box, red silken cord. Inlaid with gold inscriptions around the face, octagonal in shape, the eight sides inlaid richly with religious inscriptions. Contains around the edge, addresses to Allah, such as "O! Divine Revelation! O! Judge! O! Merciful one!"

1569. Iron—Persian talismanic box, Octagonal, pink silken cord. The lid with beautiful raised religious inscription. The under side inlaid with floral decoration in gold.

1570. Iron—Persian talismanic box, pink silken cord. The lid with artistic raised decorations.

1571. A metallic plaque inlaid with gold representing the twelve signs of the zodiac with talismanic inscriptions. Has been used for casting horoscopes and for ascertaining

Digitized by Google

under what signs talismans were to be prepared. Obverse, praises of Allah on margin in monogrammatic writing, and very intricate. The usual phrases, such as "There is no God except thee," are repeated frequently. In a second circle are seen the twelve signs of the Zodiac, in magnificent execution. A third circle contains an invocation to God, and finally in the centre, a picture of a dervish in the attitude of kneeling. To the right, a small sanctuary.

Reverse, two rows of inscriptions inlaid with gold, with a representation of two dervishes in the centre.

1572. Iron—Persian talismanic box, blue silken cord. The upper side inlaid with gold ornamentation of leaves. The eight sides inlaid with religious inscriptions, similar to No. 1568.

1573. Bronze plaque. This plaque is octagonal, engraved with cabalistic signs in five circles divided into thirty-two sections by lines diverging from the centre. In the centre is a rosette, from which emanate rays extending in all directions to the circumference. There are in all, six circles, one within the other. The first and fourth circles contain names apparently of eastern cities, in the former forty-eight, and in the latter twenty-four—seventy-two in all. The other circles have mystic combinations of letters of the Arabic alphabet, interspersed with such words and exclamations as "By Allah!" and "As Allah!" This was used in connection with the accompanying two sets of dice in iron and bronze which revolve on a pivot. These dice were thrown by the applicant and according to their position on the lines and figures of the plaque the characters were obtained for said applicants' talisman. It is to be observed that the only points on these dice are repetitions of two, three and four.

1574. Bronze—Persian talismanic mirror with inscription. The signification of the inscription is "Blessed be he who daily looketh into this mirror."

1575. Bronze—Persian plaque, round. In the outer circle the

Digitized by Google

signs of the zodiac. An inner circle containing other amuletic designs. Like No. 1573 two sets of dice on pivots with same number of points, and used in the way above described.

1576. Bronze—Persian talismanic ring with obliterated figure resembling an animal.

1577. Bronze—Persian talismanic ring with the aringa. A fish often found on a procreative amulet.

1578. Bronze—Persian talismanic ring with cabalistic numbers, of which two eights only are recognizable.

1579. Bronze—Persian talismanic ring with a chimera.

1580. Bronze—Persian talismanic ring with the figure of an emaciated elephant.

1581. Bronze—Persian talismanic ring. Incognito.

1582. Bronze—Persian talismanic ring. A husbandman sowing seed.

1583. Bronze—Persian talismanic ring with two grotesque animals.

1584. Persian iron ring.

1585. to 1618. Thirty-four (34) pieces. Bronze. Grotesque figures of personages, animals, birds, etc., found in excavations at Rhages and Ecbatana, Persia.

A SERIES OF FINE GOLD AMULETS FROM EXCAVATIONS AT ECBATANA.

1619. Gold—Amulet. Capricornus with beautifully formed features and horns.

1620. Gold—Amulet.

1621. Gold—Amulet. A mask.

Digitized by Google

1622. Gold—Amulet. Isis.
These are evidently of Greek art and can be ascribed to the time of the followers of Alexander the Great—the Diadochs—and not to the Ahæmenian epoch.

1623. Fine gold—Amulet, Harpocrates, the god of silence.

1624. Amulet—Incognito.

1625. Amulet—Incognito.

---

1626. Persian—Masse d'Armes. On the animal's head is a Persian inscription believed to afford talismanic protection in contests.

1627. Persian—Masse d'Armes inlaid with gold and silver. The head of the animal is charged with silver amuletic ornamentation. Gold eyes and horns. On the animal's head and neck is an inscription, which is repeated twice on the neck, with which the warrior entered battle with faith in its talismanic virtue. The staff is charged with decorative incisions.

1628. Bronze—Curious talismanic bowl with cabalistic engraved inscriptions. Two tablets of nine sectional squares each of mystic numbers dedicated to Saturn. The inscriptions made up of verses of the Koran, interspersed with invocations against evil spirits, and prayers for Mahomet and his family. Two rings with Cufic inscriptions and symbolical animals. Among others a scorpion, serpent, griffon, etc. On the outside rim there is also an inscription running around the bowl which explains the manner in which it is to be used. Special mention ought also to be made of the mystic combinations of Arabic letters which are on the bowl, representing the Suras beginning with these signs. The animals pictured on the bowl remind us of the similar designs found on Babylonian "Boundary" stones, where, too, they are emblematic of evil spirits.

1629. Bronze—Superb talismanic bowl for the bath completely covered by engraved inscriptions internally and externally, quotations from Suras of the Koran. To the inscriptions on the under side are added four fishes. Within some squares there are entire Suras, naturally

Digitized by Google

only the shorter ones at the end of the Koran. On the outside, again, handsomely executed inscriptions and monogrammatic designs of the name and titles of Allah, Mahomet and Ali. The occurrence of the last named again stamps the bowl as Shiitic, which, as coming from Persia, is what we would naturally expect, Persia being the seat and centre of the Shiitic sect.

Attached to the bowl is a large round bronze plaque four inches in diameter, its face engraved with prayers from the Koran, divided into forty sections in lieu of the forty metallic tokens which usually accompany these bowls. Its use was in accordance with the ordinance of the priests who directed according to the needs of the patients instructing them how many times to fill it and pour its contents over the head.

1630. Bronze—Talismanic bowl for the bath, from which the talismanic tokens have been lost.

1631. Bronze—Talismanic bath-bowl, with a generous outfit of talismanic tokens, to be used by the devout under the ordinance of the priest.

1632. Bronze—Beautiful Persian double bowl for the bath. Both inner and outer bowl well furnished with talismanic tokens, to be used as already described in No. 1631.

A SET OF CURIOUS PERSIAN CAMEOS ENGRAVED ON HEAVY OSTRICH EGG-SHELL, UNIQUE IN THEIR EXECUTION.

1633. Rude Persian cameo on ostrich egg-shell—The subject seems to be a Good Samaritan. Unique in genre.

1634. Rude Persian cameo on ostrich egg-shell—The subject seems to be a charitable woman bringing bread to a dervish.

1635. Rude Persian cameo on ostrich egg-shell—A nude woman surrounded by animals.

1636. Rude Persian cameo on ostrich egg-shell—A hermit seated by the margin of the water. The water is represented conventionally by the heads of fishes emerging from the water.

1637. Rude Persian cameo on ostrich egg-shell—Apparently representing a consultation with a dervish patriarch. The

Digitized by Google

oval dervish cabalistic bowl in the foreground lends color to this explanation.

1638. Rude Persian cameo on ostrich egg-shell—A pastoral scene, with different species of animals, one human-headed.

1639. Large basso-rilievo on ostrich egg-shell—Two standing figures, man and woman in Persian costume.

1640. Large basso-rilievo on ostrich egg-shell—Intricate monogrammatic talismanic inscription, a repetition of the phrase, "There is no one high with Allah," rendered in diverse manners.

1641. Large basso-rilievo on ostrich egg-shell—Decorated with deer and birds.

1642. Large basso-rilievo on ostrich egg-shell—Inscription also monogrammatic, talismanic, and similar to No. 1644.

1643. Large basso-rilievo on ostrich egg-shell—A faun and two parrots.

1644. Large basso-rilievo on ostrich egg-shell. Two standing men with clasped hands, costume of Cashmere and a large bird.

1645. to 1685. Forty-one Babylonian seal cylinders of various materials and designs, together with Hittite and Persian seal cylinders. Most of these represent deities, priests, worshippers and symbols. Several bear inscriptions of two to three lines. There is but little doubt that the original character of Babylonian seal cylinders was that of talismans. The seals, as a rule, were worn around the necks of their owners, and remained with them even when dead and buried, for most of them are found in Babylonian tombs.

To give some clearer idea of this collection of Seal cylinders, the following description of some of the more characteristic and interesting subjects is given:

Digitized by Google

1655. Cut from the core or Helix of a conch shell. Length, 0.027 m.; diameter, 0.011 m.

A cylinder of the late Babylonian or Persian epoch. This somewhat worn engraved cylinder bears a pattern of lines which run in different directions, though with a certain regularity (as with cylinders often found of this class). The configurations between the pair of crossing lines appear to be the conventional representation of a tree, as often found on Babylonian sculpture.

1668. Brown Hematite. Length, 0.028 m.; diameter, 0.015 m.

Old Babylonian cylinder with three lines of inscriptions in Archaic cuniform characters. Two male figures standing opposite to one another and facing each other. The figure facing the left is clad with a pointed head-dress and a long, folded garment. This figure is beardless and with raised arms, as in a position of prayer. The other figure wears a short tunique reaching to the knee and a head-dress rounded on the top. The right arm is turned firmly towards the breast, and holds in the hand a short staff. The left muscular arm hangs in a natural position on the side. Between these two figures is another masculine figure half as large, with extended right arm and with left resting on his heart; it wears a round head-dress, short garment, is beardless, and turned toward the larger praying figure. Over this smaller figure are found two representations of animals, one over the other, in repose. The inscription refers to "the god Adar, the messenger of heavenly life." Adar is in the Babylonian system of gods—principally the god who destroys by fire and the parching rays of the sun, and consequently the god of war. But in his capacity of god of fire he represents also the quality of preservation and comfort to man. He is the god of fruitfulness, who makes plants to grow. Adar unites in himself the power to destroy and to preserve life. A similar inscription is found on an old Babylonian cylinder in the collection de Clercq, Paris, 1885, No. 247.

Digitized by Google

1672. Black Serpentine. Length, 0.027 m.; diameter, 0.014 m.

Old Babylonian cylinder, with a very carefully engraved group. A bearded man facing the right, with a peculiar head-dress, standing between two male gazelles, or ibex, which are attacked by wild animals, probably lions. The two animals are rampant, and turn their heads anxiously backward toward the lions, who are also rampant. The man with outstretched arms seizes the ibex on his right. Before this ibex a snake appears to be engraved. This and like representations are subjects often found on Babylonian cylinders. Several similar cylinders are to be seen in the above-mentioned collection de Clercq; but the hypothesis several times expressed in this work of de Clercq, that the man standing between the two animals represents Isdubar (or Nimrod), the Babylonian national hero, lacks confirmation.

1679. Mottled Serpentine. Length, 0.039 m.; diameter, 0.025 m.

Old Babylonian cylinder, with an interesting subject. Between two closed doors there is a figure. The doors are represented by horizontal lines running in pairs (in one instance there are three) parallel to each other. The space between the two doors represents a room, probably the shrine of the god. In this room is a bearded deity with a deep folded garment and a head-dress, with two horns. From both his shoulders radiate rays of light (it does not seem probable that they are wings). The god strides over the mountains, his left leg being placed between the two mountains; his right leg is in the act of stepping over, and is placed beyond the mountain, the mountain in front of him. The extended right hand of the god holds a burning torch, the left arm turned backward rests on the top of the mountain he is quitting.

The hymn to the Sun God published in Vol. V. of the great English work on Cuniform inscriptions, by Sir Henry Rawlinson, throws light on the representations on this cylinder. The incision therefore gives a personification of "sunrise," and represents the sun-god



Digitized by Google

Samas as coming from beyond the mountains to bless the world and its people with light and life. Before the door which Samas faces there stands a priest on an elevation, about to open the door of the shrine; and further back is to be seen a large tree, possibly signifying fruitfulness under the benign influence of the sun. Similar representations of Samas are found on Babylonian cylinders of other collections, yet the representation of this cylinder is especially interesting, because the outstretched foot of the striding god is in action, not touching or resting on the earth, but is stretched beyond the mountain, more strongly expressing motion. Samas is pronounced, and often written, Shamash. See *Engraved Gems*, p. 761, No. 1410.

1683. Red Jasper. Length, 0.024m.; diameter, 0.011.

Babylonian cylinder of more recent date than the preceding. A deity with outstretched hands is sitting on a handsomely-carved chair, with high ornamental back; an altar with offerings is before him; on the other side a priest faces the altar, his left hand is extended before his breast, his right arm is uplifted toward the offerings. There is still another altar, a so-called *Ashĕrâ* (which is frequently found on later Babylonian cylinders), above which is suspended an indication of the moon, in the form of a crescent.

## PERSIAN SEALS.

1686. Pale sard—Persian seal. Rude intaglio representation of the lotus.

1687. Brown hematite—Persian seal.

1688. Vitrified mass—Cufic seal.

1689. Brown hematite—Persian seal, head of a winged moufflon. The seal is beautifully ornamented throughout.

1690. Chalcedony—Persian seal. Very finely engraved animal.

1691. Serpentine—Persian seal. A figure of a jackal.

1692. Superb dark-red ancient jasper—Persian seal, of exquisite execution.

Digitized by Google

1693. Hematite—Persian seal ring.

1694. Bronze—Persian seal. The design is so worn that only the breast and front legs of two animals can be recognized.

1695. Pale sard—Persian seal. A scorpion.

1696. Deep green beryl—Persian seal. Sassanian. A winged goat.

1697. Silver bronze—Persian seal. An unrecognizable animal.

1698. Siberian jasper—Persian seal. A chimera.

## ARAB TALISMANS.

1699. Iron—Talismanic ring.
Inscription in the centre—Allahu 'âlî—God is great.

1700. Agate—An Arab Cufic talisman spherical in form, with one flat face, on which is engraved the following inscription, which is the CXII. Sura:
1st line, Say God is unique.
2d " He is the God eternal.
3d " He has not had offspring.
4th " Nor was He created.
5th " Nor is there any one equal to Him.
The seal is dated 211 of the hegira, which makes it 785 A.D.

1701. Fine gold—Arab talismanic ring—The four sections around the centre tablet contain the names of four archangels—
Ezraeel or Asrayl.
Gebraeel or Jebrayl.
Esrapheel or Israfyl.
Mikaeel or Mikayl.
The inscriptions on the upper part of the shank of the ring, on each side, are like those mystic words found at the commencement of chapters of the Koran, which every Mahometan can pronounce, but which they cannot explain. They were given as sacred words by Mahomet, and have their significance to the faithful. The other inscriptions on the shank and on the centre tablet are believed to be Himyaritic, the language spoken by the Arabs in Yemen and surrounding districts, which continued to be used for three centuries

Digitized by Google

after the advent of Mahomet, when, through the spread of Islam, it gradually was supplanted by the Arabic.

1702. Fine gold—Arab talisman—On the obverse, in the centre, is the inscription—In the name of God, clement and full of mercy. God alone, the only God. Mahomet His prophet. The Koran the book of Mahomet.

Reverse, in reading the top and the left side together, it should be rendered—All that we undertake from beginning to end should be done with the help of Allah. In the centre—Am I not thy lord, he said unto them. The lower part of this inscription is illegible.

1703. Antique paste—Beautiful iridescent Arab talisman—Inscription illegible.

1704. Faience—A Persian talismanic plate, with Arab inscription, decorated and inscribed with five circles, containing innumerable repetitions of such phrases as, "Allah alone is God," "There is no one but Allah," and the like, interspersed with combinations of letters which appear to be in all cases taken from the words of the inscriptions. In the centre, a tablet of small squares with the usual mystic combinations of Arabic numerals.

1705. Paste in imitation of Jade—Arab talisman—Allah in the centre, on both obverse and reverse surrounded by talismanic prayers. The hole for the cord descends from both sides to the centre, as on Persian talismans.

1706. Sard—Arab talisman. The inscription filled with white enamel.

1707. Sard—Arab talisman. The inscription filled with white enamel.

1708. Bronze—Persian signet talismanic ring. The face of silver, inlaid. The sectional squares forming the cabalistic tablet contain each two initial or isolated letters which form the two words K. H. T. A. S. and H. M. A. S. Q. These are curious combinations, the first reads from right to left, the second from left to right, and there are as many rows of sections as there are letters in each word. These combinations express a word in Arabic which signifies concordance, for by whatever side you examine

Digitized by Google

them you find nearly the same order of the same letters. It will suffice to say that the Mussulmans so combined words, on their talismans, to which they attached supernatural virtues.

## ABRAXAS TALISMANS OF THE 2D, 3D AND 4TH CENTURIES, A. D.

1709. Red jasper—Obverse, intaglio. Jupiter Serapis seated, Isis and Horus standing. Reverse, Abraxas inscription.

1710. Chalcedony—Abraxas talisman. Obverse, intaglio is IAΩ, a pantheus made up of the four elements—the serpent, the eagle, the human trunk and the scourge, combining in himself many of the attributes of the solar divinity.

Reverse, inscription the word ABRAXAS, and in gnostic letters—"the light of God."

1711. Chalcedony—Partially injured by fire. Abraxas amulet. On the obverse the well-known symbol of Chnubis. On the reverse Abraxas inscription—ΘΩ=ΘΕΩ of God. The other letters mixed and transposed.

1712. Chalcedony of pale sapphire color—A superb ancient Abraxas talisman. Obverse, a peculiar drawing of a man with extended arms and legs; every portion of the body, face and arms, are charged with Abraxas inscriptions.

Reverse, loaded with cabalistic characters and Abraxas inscriptions, also the serpent closing on his own tail, emblematic of eternity. I have discovered in the Bibliotheque de l'Institut de France, in a book, "Jacob Spon's Voyages in Dalmatia, Greece and the Levant, in the years 1675 and 1676," a description of an amethyst Abraxas talisman, of which he gives a drawing, stating that the figure represents the archangel Michel. It resembles in many respects this talisman, and the reading of its description, which I have copied entire, augments its interest.

1713. Hematite—Ancient Abraxas talisman—Obverse, a man in a field, under a tree, reaping spears of grain.

Reverse, inscription EXIΩN—Echion, one of the five

Digitized by Google

surviving Sparti, who had grown up from the dragon's teeth, which Cadmus had sown.

1714. Antique red jasper—Abraxas talisman. Obverse intaglio of Jupiter Serapis. Victory, a fish and cornucopia. Reverse, inscription

ΜΕΓΑΤΟΝΟ
ΜΑ ΤΟΥ ΣΕΡΑ
ΠΙ

"Great is the name of Serapis."

It will be remembered that this exclamation was made with the same feeling that was expressed by others who cried, "Great is Diana of the Ephesians." These Gnostics filled their ranks from different sects and peoples.

1715. Antique onyx—Abraxas cabalistic stone. Rude figure with a scourge and mystic signs. It belongs to a series of familiar gems which ran through several nations at the east end of the Mediterranean anywhere from 2 B.C. to 1 A.D.

## SCANDINAVIAN.

1716. Silver—Talisman of the year 1528. On the obverse is the figure of a serpent hung upon a cross, on either side are the children of Israel kneeling. The outer ring is an inscription, an abbrevation of Numbers xxi., 8. "And the Lord said unto Moses, make thee a fiery serpent and set it upon a pole, and it shall come to pass that everyone that is bitten, when he looketh upon it, shall live."

St. John iii., 14. "And as Moses lifted up the serpent in the wilderness, even so must the son of man be lifted up, that whosoever believeth in him should not perish, but have eternal life."

Reverse, inscriptions:

1. In like manner with the serpent so must mankind be healed.
2. That all those who believe in Him shall have eternal life.

Digitized by Google

In the field Christ on the cross, above on a scroll I C R I (Jesus Christ, King of Judea). In the same field with the cross IOANNES. 3. (St. John the Evangelist, Chapter III.)

1717. Galvano-Plastro reproduction of reverse of No. 1716.

1718. Small stone chisel worn by the Scandinavians as a talisman. A book of engravings of Scandinavian talismans is to be seen in the Library in Kiel in which, among other objects, such talismans are delineated.

1719. Bronze—Round Scandinavian talisman with Hebrew inscriptions—On the obverse, "The Lord, this is my name forever." "The Lord of hosts is his name." In the central tablet Tetragrammaton from letters indicating the name of God in all combinations. In the four arches around the central tablet the names of the following archangels: Oriel, Gabriel, Michael, Rafael.

Reverse, on edge, various attributes of God, and a number of names such as Ishai (= Jesse), Joshua, etc. In the centre a representation of shew bread, with inscription of two Hebrew words, signifying shew bread.

1720. Bronze—Round Scandinavian talisman similar to the above (No. 1719), although in lower relief.

1721. Zinc—An old North German talisman of the 16th century, made and worn as protection against the plague—On the obverse the Sun, Moon, Saturn, Jupiter, Mars, Venus, and Mercury. There is a combination of angles, between the points of which at regular intervals are mystic signs of the moon and the planets, the sun in the centre.

Reverse, inscription around the circumference.

"Dieses* metal* dienst* vor* die* Fluss,*" rendered. This metal serves against the plague. Mystic tokens.

| Aer | Iquis | terra | aqua |
|---|---|---|---|
| air | fire | earth | water |

In the centre a mystic quadrat with tokens of the planets, etc., and the inscription Mirabili naturæ, the wonders of nature.

Digitized by Google

BYZANTINE.

1722. Antique paste—Religious Byzantine talisman—These amulets in the 6th century were sewed into little sacks of coarse material and construction and were worn on the breast.

1723. Antique paste—Religious Byzantine talisman.

ROMAN.

1724. Rock crystal—Twelve-sided die, each side engraved with a sign of the Zodiac—When thrown, the face presenting itself on the top formed the initial sign of a talisman.

MEROVINGIAN.

1725. Lead—A Merovingian cross which has served as a Christian amulet.

SENEGAL.

1726. Silver—A curious, grotesque talisman worn with the belief that it rendered the possessor impregnable to fire.

ENGLAND, 17TH CENTURY.

TOUCH-PIECE, JAMES II. OF ENGLAND (1685–1688).

1727. Gold Touch-piece or Talisman—Obverse, Ship in full sail. Legend, IACO.II.D.G.M.B.FR.ET.HI.REX.

Reverse, St. Michael and the Dragon. Legend, SOLI. DEO.GLORIA. "To God alone the glory." This is called a touch-piece, because the king, when he performed the ceremony of "touching" those who were afflicted with scrofulous complaints, put about the neck of each person a white ribbon with one of these pieces on it. Edward the Confessor is said to have instituted the ceremony, which was probably continued by all his successors down to the accession of the Brunswick family, except William and Mary. The piece of money which

Digitized by Google

had been generally used was the "Angel," the device of which was a ship on one side and St. Michael overcoming the Dragon on the other. When such pieces ceased to be coined as money, these medalets, with the same device, were struck expressly for this purpose. Charles II. was said to have touched 90,000 persons during his reign.

## EGYPTIAN TALISMANS.

1728. Vitrified terra cotta—An Egyptian talisman.

1729. Two fingers—An Egyptian talisman carried to avert the danger of the evil eye.

1730. Vitreous mass—An Egyptian talisman with four eyes of Osiris.

1731. Vitrified terra cotta—An Egyptian talisman. Procreative.

1732. Vitreous mass—Coiffure of Osiris.

1733. Bronze—With Lapis Lazuli and paste. An Egyptian talisman. The eye of Osiris.

1734. Vitrified terra cotta—An Egyptian talisman. The god Bess.

1735. Vitrified terra cotta—An Egyptian talisman. The god Cynocephalus.

1736. Vitrified terra cotta—An Egyptian talisman. The god Bess.

1737. Vitreous mass—An Egyptian talisman. Aegide Sekhet.

1738. Egyptian jasper—An Egyptian talisman. Obverse, the eye of Osiris. Reverse, intaglio, Anubis.

1739. Vitreous mass—An Egyptian talisman. The Coiffure of Osiris.

1740. Terra cotta—An Egyptian talisman. A hand.

1741. Vitrified terra cotta—An Egyptian talisman. A cat, worn as the destroyer of the enemies of the sun.

1742. Vitrified terra cotta—An Egyptian talisman. A hare.

1743. Vitrified terra cotta—An Egyptian talisman. A cat.



Digitized by Google

1744. Vitrified terra cotta—Ring. Fragment.

1745. Vitrified mass—A ring.

1746. Vitrified terra cotta—Egyptian talisman. Procreation. A fish. See No. 1731.

1747. Vitrified mass—Egyptian talisman. Aegide Sekhet.

1748. Bronze—Egyptian talisman. A crocodile, carried to protect the wearer from the attacks of that animal.

1749. Vitrified terra cotta—Egyptian talisman (round). Obverse, effigy of the god Bess. Reverse, the sacred eye of Osiris.

1750. Bronze—Egyptian talisman. A crocodile, carried to protect the wearer from the attacks of that animal.

1751. Vitrified mass—Small curious Egyptian talisman. The god Cynocephalus.

1752. Vitreous mass—Egyptian talisman. The Apis bull.

1753. Vitrified mass—Egyptian talisman.

1754. Vitrified mass—Egyptian talisman. Four frogs in high relief, emblematic of the renewal of life, and a very expressive image of the resurrection of the body—because at the spring-time they renew their youth by casting their slough. This Egyptian took four chances for the renewal of his youth.

1755. Vitrified mass—Egyptian talisman. An "asp," carried to protect the wearer from the bite of that reptile.

1756. Paragon curious talisman. Incognito.

1757. Antique-paste—Grotesque Egyptian amulet.

1758. Antique-paste—Grotesque Egyptian amulet.

1759. Antique paste—Egyptian amulet (blue). Head of the god Bess.

1760. Cedar wood covered with fine gold—A talisman plaque found on the breast of a mummy, richly ornamented with cabalistic characters and hieroglyphics.

1761. Vitreous mass—Egyptian amulet. Arpocrates or Harpocrates. God of silence.

1762. Vitrified terra cotta, Pale green—Head of the god Bess.

1763. Terra cotta—With inlaid vitreous points. The lotus.

Digitized by Google

1764. Bronze—Egyptian amulet. Haroëris.

1765. Vitrified terra cotta—Egyptian talisman, an asp. Carried to protect the wearer from the bite of that reptile.

1766. Hard vitreous mass—Egyptian house amulet. Decorated on all sides with rudely-delineated Egyptian deities standing on crocodiles.

1767. Large bronze plaque—With human face and many hieroglyphics from a mummy case.

1768. A pebble—The head of an official baton.

1769. Curious Egyptian figure standing on a crocodile. Loaded with inscriptions.

1770. A large winged scarabeus.

1771. Lot of fragments of Egyptian colored glass bracelets—Roman epoch.

## HINDU DEITIES.

A SERIES OF ENGRAVED AND CARVED STONES, FROM JEYPORE, INDIA.

These deities are also Talismans. Their possessors placed them in prominent places in their households. Not only did they many times each day bow reverently before them, but once having them installed in their habitations, they regarded them as their protective talismans, walking and living with confidence in them.

1772. Alabaster—The Hindu deity Lakshmana.

1773. Alabaster—The Hindu goddess Parvati.

1774. Alabaster—Hindu deity, three figures, incognito.

1775. Alabaster—The Hindu deity Datatureé, or the three-headed or three-faced Siva.

1776. Alabaster—The Hindu deity Ganpati.

1777. Alabaster—The Hindu deity Rama.

1778. Alabaster—The Hindu deity Matsya Avatar, with fish's tail.

1779. Alabaster—Hindu deity, incognito.

1780. Black alabaster—The Hindu deity Hanuman.

1781. Black alabaster—Hindu deity, The Holy Cow.

1782. Black alabaster—The Hindu deity Ganpati.

Digitized by Google

## ANAMITE TALISMANS.

1783. Bronze—Anamite talisman, with religious inscription.
1784. Bronze—Anamite talisman, with religious inscription.
1785. Bronze—Anamite talisman, with religious inscription.
1786. Bronze—Anamite talisman, with religious inscription.
1787. Bronze—Anamite talisman, with religious inscription.
1788. Nacre—Anamite talisman, with religious inscription.
1789. Nacre—Anamite talisman, with religious inscription.
1790. Nacre—Anamite talisman, with religious inscription.
1791. Nacre—Anamite talisman, with religious inscription.
1792. Nacre—Anamite talisman, with religious inscription.
1793. Silver—Anamite talisman, with religious inscription in raised character.
1794. Silver—Anamite talisman, with religious inscription in raised character.
1795. Silver—Anamite talisman, with religious inscription in raised character.
1796. Silver—Anamite talisman, with religious inscription in raised character.
1797. Silver—Anamite talisman, with religious inscription in raised character.
1798. Agalmatolite—Sacred Anamite cow.
1799. Agalmatolite—Sacred Anamite cow.

## INDIA TALISMANS—MUSSULMAN.

1800 to 1863. A series of India Talismans, 64 in number, sought and collected, piece by piece, between Jeypore and Bombay, India. Many of them are of jade, others of alabaster, talc or steatite, serpentine, etc. In some cases the engraved inscription is gilded, in others the incision is filled with white enamel. Time does not allow on this occasion to give a close description of each talisman. The following examples will serve to illustrate the general character of the inscriptions which are always religious, being appeals and prayers to Allah and assurances of his forgiveness and protection :

Digitized by Google

1815. Jade—India Mussulman Talisman. Inscription:
La ilâha illa–allahu
Muhammadu rasulu–l–lahi

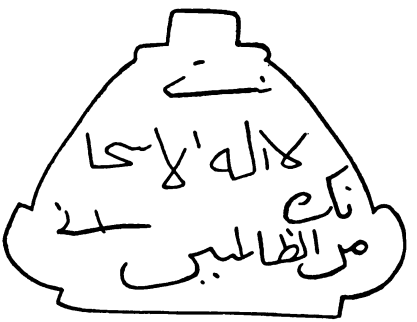
"There is no God but Allah and Mahomet is his prophet."

1815

1816. Jade—India Mussulman Talisman. The inscription is from a verse from the Koran, viz., Sura XXI., 87:

La ilâha illâ anta subhânaka
inij kuntu
min ets—tsalimîn

"There is no God except thee; Praise to thee!! (a phrase used by the Mussulmans with the force of 'God forbid that it should be otherwise'); verily I was one of the evil doers."



1816

Digitized by Google

1817. Alabaster—India Mussulman Talisman. Inscription in gold letters, noteworthy for its very crude execution. While single words can be distinguished, many of the characters are so roughly made that it will be only after very careful study that we can hope to get out the sense. It is not impossible that some of the incisions are quite fanciful, their obscured, confused character lending force to their mystic power.

1823. Light blue Talc—An interesting India talisman, because the entire inscription is a short series of cabalistic numbers in Persian characters which rendered in our numerals read thus:

| | | |
|---|---|---|
| 2 | 12 | 2 |
| 3 | 6 | 7 |

1837. Alabaster—An India Talisman. Double.

Obverse, La ilaha illa-allahu Muhammadu rasu-l-lahi. "There is no God but Allah, and Mahomet is the prophet of Allah."

Reverse, in gilded incision, is what appears to be a characteristic Indian amuletic inscription.

## SYRIAN AND OTHER NACRES.

1864. Nacre plaque—Baptism of Christ by St. John.

1865. Nacre plaque—The flight into Egypt.

1866. Nacre plaque—A church representation of the Holy Child being borne in the arms of a patriarch.

1867. Nacre plaque (round)—The Saviour's entry into Jerusalem. The way strewn with palms.

Digitized by Google

1868. Nacre plaque (oval)—The flagellation of Christ.

1869. Nacre plaque—Persian, St. Michael and the Dragon.

1870. Nacre plaque—Persian, St. Michael and the Dragon.

MEXICAN AND CENTRAL AMERICAN.

1871. Serpentine—Rude Mexican amulet.

1872. Rude black Mexican amulet—With human face.

1873. Rude Mexican amulet.

1874. Serpentine—Rudely marked and pierced amulet. Guatemala.

1875. Serpentine—The same as 1874. Guatemala.

1876. A pebble—With Mexican ornamentation. Three-faced head.

1877. Serpentine—Same as 1874. Guatemala.

1878. Jadeite—A stone chisel carried as an amulet. Mexican.

1879. Rude black Mexican amulet—With human face.

1880. Rude and peculiar head of an animal—Guatemala.

1881. Serpentine—Rudely marked and pierced amulet, with human face.

1882. Serpentine—Same as 1874.

TERRA COTTA.

Twenty-five pieces Greek, Roman and Etrusco-Romano terra cotta. Masks, symbol of a votive offering in the form of a human eye, emblematic of the part of the body that was affected.

---

1883. Serpentine—Fragment of a stone with a curious figure from Carthage, probably Phœnician.

---

1884. An ancient Roman stone die with Intaglios in which were cast the tessaræ used by the Roman soldiers to enable them to re-enter their camps at night.

A SERIES OF CHINESE FIGURES IN STONE.

1885. Agalmatolite. A grotesque Chinese deity.

1886. A group at a pool.

Digitized by Google

1887. A Buddha.
1888. " Incognito.
1889. " Buddha.
1890. " Hippogriff.
1891. " Incognito.
1892. " Buddha.
1893. " Incognito.

Twelve artistically decorated terra cotta plaques—Japanese.

## CAMEOS AND INTAGLIOS.

A few additional acquisitions of ancient cameos and intaglios to be added to Mr. Maxwell Sommerville's classified collection.

Maculated Chrysoprase-cameo—The subject of this cameo is Jupiter Ægiochus; it is engraved on a chrysoprase of remarkable dimensions, being 167 millimetres in height by 130 millimetres in breadth. It is of the close of the epoch of Marcus Aurelius or the earlier years of the reign of Commodus. The style is that of the Græco-Roman art. The work is very beautiful for that epoch, and there rests in this head of the master of the gods an accent of grandeur in which one feels the reflection of the original Greek of the better centuries imitated here by the engraver of the Roman age.

Sardonyx—Antique cameo representing the legend of Troy—Æneas bearing his father Anchises on his shoulders, followed by the young Ascanius. Troy burning. It was by the hole, representing the gate of the city, that this Cameo was fastened to the Toga.

Sardonyx—Intaglio. A mask in profile. Greek.

Cameo—Chalcedony Minerva. From a necklace formerly belonging to Queen Isabella of Spain.

Chalcedony-Onyx—Antique Cameo. Portrait of Caius Cæsar, with two holes in the base, by which it was formerly attached to the toga.

Digitized by Google

Chalcedony-Onyx—Antique cameo (broken). Tiberius, Emperor of Rome. Exquisite Greek workmanship.

---

Phototype reproductions of the following gems of this collection now in the Metropolitan Museum of Art, New York:

Agate Onyx—Jupiter, Juno with her Peacock, and Minerva.

Pale Sardonyx—Coriolanus, his mother and wife beseeching him to raise the siege of Rome. Roman and Volscian guards.

Sardonyx—Hercules seated, with club, lion's skin, and vigorous young tree also emblematic of his power.

Chalcedony-Onyx—Bacchus and Ariadne, Cupid and Ariadne's Panther. Ariadne has been deserted by Theseus; Bacchus discovers her, and, placing his hand on her shoulder, promises to care for her.



Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

This book should be returned to the Library on or before the last date stamped below.

A fine of five cents a day is incurred by retaining it beyond the specified time.

Please return promptly.

DUE AUG 17. 1928

MAY 21 '76

5256 E6

WIDENER

BOOK DUE

CANCELLED

1710 09L

NOV 35

Digitized by Google

24272.30
Manual descriptive of a collection
Widener Library
003457693
3 2044 089 039 739

Digitized by Google